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Frankenstein's Dundee

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FRANKENSTEIN'S DUNDEE



FRANKENSTEIN'S DUNDEE



Welcome to *Frankenstein's Dundee*! This is a Monster Mash combining stories from two previous comics, *Frankenstein Begins* (2015) and *Frankenstein Returns* (2018). These were produced in conjunction with the Being Human festival, a national celebration of the Arts and Humanities. The stories were written by myself, and co-created by artists nightmarish Norrie Millar and eerie Elliot Balson. Colours were provided by Ashling Larkin and Rebecca Horner, lettering by Damon Herd, design by Phillip Vaughan, and Rebecca and Catriona Laird pulled all these stories together at the production stage, like mad scientists assembling a frightful creature!

The starting point for these tall tales is Mary Shelley herself. The author of *Frankenstein* (1818) revealed in the preface to the 1831 edition of her most famous novel that Dundee, where she spent some time as a teenager, inspired her imagination. She drew on her experiences in Dundee when writing *Frankenstein*, and we have grabbed hold of that idea and squeezed it with our greedy, monstrous hands! We hope you enjoy *Frankenstein's Dundee*!

Professor Christopher Murray

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Script: Chris Murray Art: Norrie Millar Letters: Damon Herd

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Front cover, frontispiece, and illustrations
on pages 4, 36, and 54 by Norrie Millar.

Illustration on page 30 by Dan McDaid.
Back cover image by Elliot Balson.

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MARY SHELLEY'S DUNDEE OR FRANKENSTEIN BEGINS

SCRIPT:
CHRIS MURRAY
ART:
NORRIE MILLAR
COLOURS:
REBECCA HORNER
LETTERING:
PHILLIP VAUGHAN

7 July 1812

I am not a perfect judge of Mary's character. I believe she has nothing of what is commonly called vices, and that she has considerable talent. I am anxious that she should brought up, like a philosopher, even like a cynic. It will add greatly to the strength and worth of her character.

I should also observe that she has no love of dissipation, and will be perfectly satisfied with your woods and your mountains. I wish, too, that she should be excited to industry, she shows great need to be roused...

William Godwin





AAAAAAAAA!



ISN'T IT
A LOVELY DAY?
THE WATER LOOKS
SO... LOVELY.

THE CASTLE...
WAS IT EVER
BESIEGED?

OH YES!

I KNOW HOW
IT FEELS... I DON'T
THINK I COULD BEAR
TO BE HERE WITHOUT
YOU, ISABEL.

OH MARY,
I AM GLAD YOU
CAME. WE SHALL
BE SISTERS!



WE CAN
EXPLORE!



EXPLORE
WHAT? WHERE IS
THERE TO GO?






THESE SHIPS
MUST HAVE SEEN
SOME FAR OFF
PLACES.

I SUPPOSE...
THEY GO FAR NORTH,
AND SOUTH. THEY SPEND
MONTHS SURROUNDED BY
ICE SOMETIMES.

I SHOULD
LIKE TO PASS SOME TIME
THAT WAY. COULD YOU IMAGINE?
THE PEACE... WHAT STORIES I WOULD
CONCOCT. ONE MIGHT EVEN GO
A LITTLE MAD!





I THINK
YOU'D LIKE TO
BE A LITTLE BIT
MAD, MARY. IT
WOULD SUIT YOUR
TEMPERAMENT.

BUT YOU
ARE THE SANEST
PERSON I'VE EVER MET!
WHAT BAD LUCK!
OH, IT'S STARTING
TO RAIN!

AND I THOUGHT
THIS WAS SUPPOSED TO
BE THE **SUNNIEST** CITY
IN SCOTLAND?







I KILLED MY MOTHER WHEN I CAME INTO THIS WORLD. HE COULD COPE WHEN I WAS A CHILD, A BLANK SLATE THAT HE COULD WRITE HIS HOPES AND DREAMS ON, BUT WHEN I BECAME MY OWN PERSON HE DID NOT WANT THE RESPONSIBILITY.





AND NOW I LOOK LIKE HER. A GHOST RIGHT IN FRONT OF HIS EYES. AND HIS NEW WIFE, OH HOW SHE HATES ME...



AND WHERE SHALL WE GO TODAY?



WHERE ARE YOU HEADED OFF TO?

THE WOODS, FATHER.



MARY, YOUR FATHER SENT YOU TO US SO YOU COULD HAVE AN EDUCATION IN LIFE.

HE IS AFRAID OF THE EDUCATION IN DEATH THAT I HAVE ALREADY GIVEN HIM.



WHAT DID YOU SAY?



WE'LL BE BACK FOR SUPPER FATHER!



MONSTERS
PROWL THESE WOODS AND
HILLS. HAVE YOU HEARD THE
STORY OF THE BALDRAGON?
AND WITCHES! WE BURN
WITCHES!



MONSTERS
DO PROWL THESE
WOODS...



I'M AFRAID
YOU HAVE BECOME
INTROVERTED MARY.
WHY DID YOU SAY THAT
TO MY FATHER?



DEATH HAS
STALKED ME ALL
MY LIFE. I FEAR IT
ALWAYS WILL...

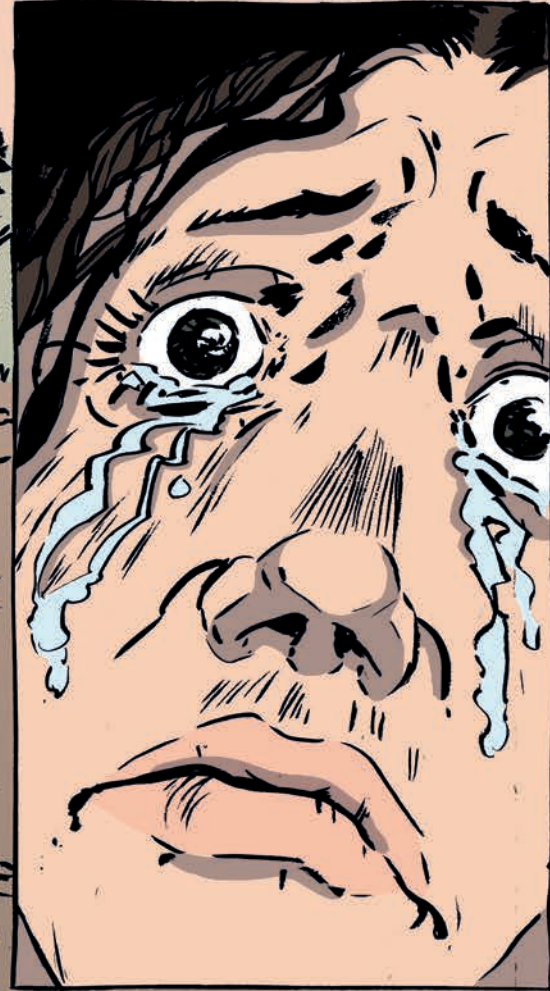
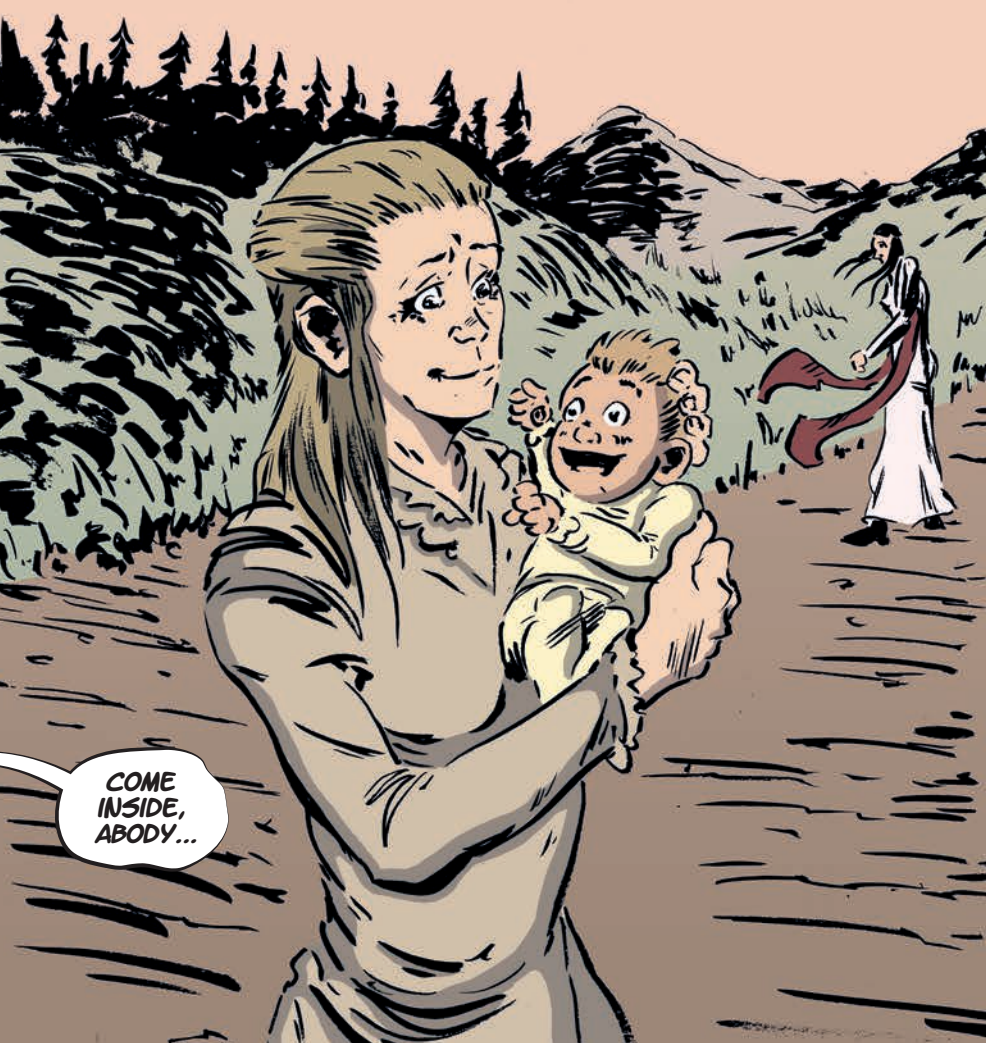
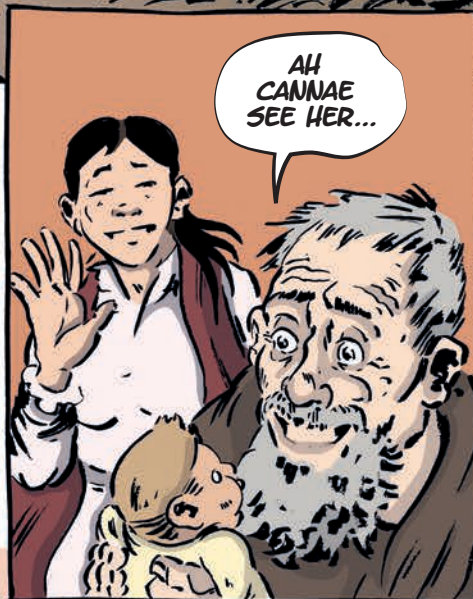
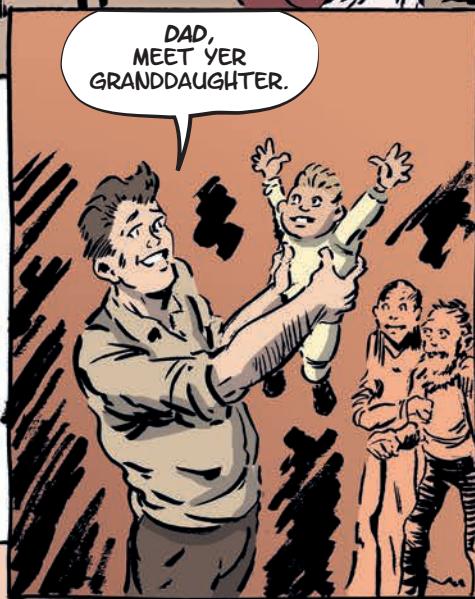
OH, DO STOP.
WE SHALL HAVE
GREAT ADVENTURES.
THIS IS OUR EYRY OF
FREEDOM!



SAY IT!
OUR EYRY OF
FREEDOM!



OUR
EYRY OF
FREEDOM!









It is 1816, the year without Summer, as the ash from a volcanic eruption casts a pall over the continent.

Mary has eloped with poet Percy Shelley, a radical, as well as a married man. Their first child lies in its grave, and others will follow. It is a time marked by death, as Mary's half-sister, Fanny Imlay, and Percy's first wife, Harriet, both commit suicide.

Mary and Percy, along with Mary's stepsister Claire, wind their way through the countryside of France, recently ravaged by war, and through Switzerland to the Villa Diodati, a manor close to Lake Geneva, to meet their friend, the scandalous Lord Byron, the father of Claire's unborn child.



ON THE WAY MARY, PERCY AND CLAIRE ARE
RUMOURED TO HAVE PASSED THE GLOOMY RUIN
OF *CASTLE FRANKENSTEIN*, ONCE THE HOME OF
ALCHEMIST *JOHANN CONRAD DIPPEL*, WHO HAD
STUDIED ANATOMY, AND MAY HAVE EXHUMED
DEAD BODIES FOR THIS PURPOSE...





A CREATURE
WHO CANNOT INSPIRE
LOVE - ONLY FEAR.





MOTHER?



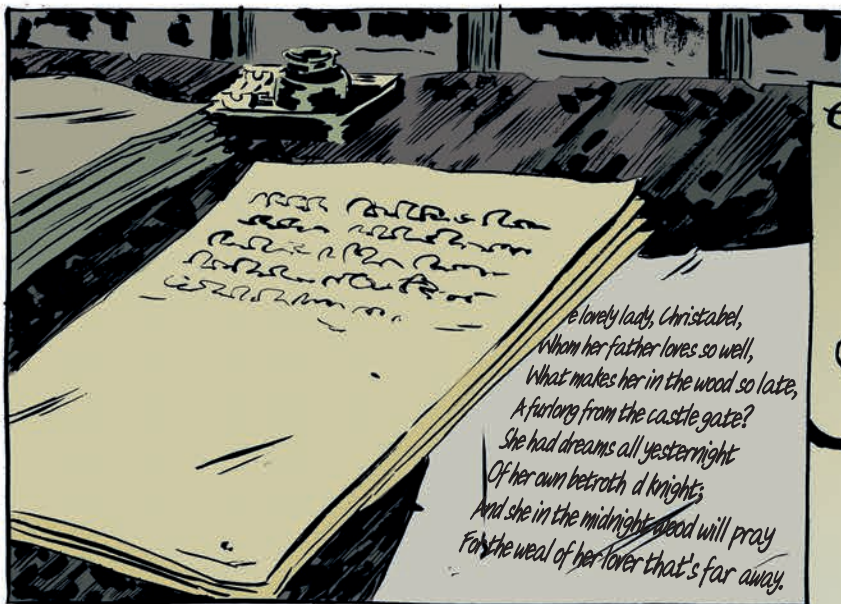
izzie...



PERCY...







“You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings...”

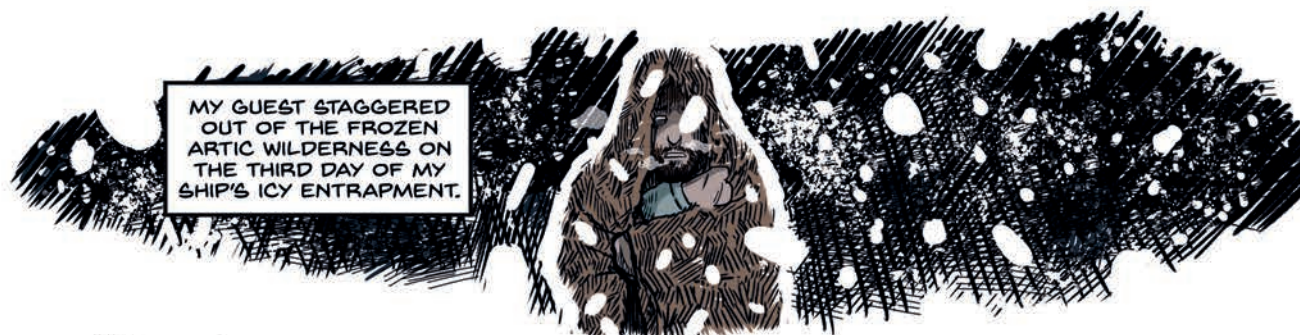


**THE
END**



ARKKTOS

STORY by Chris Murray - ART & LETTERS by Elliot Balson - COLOURS by Ashling Larkin



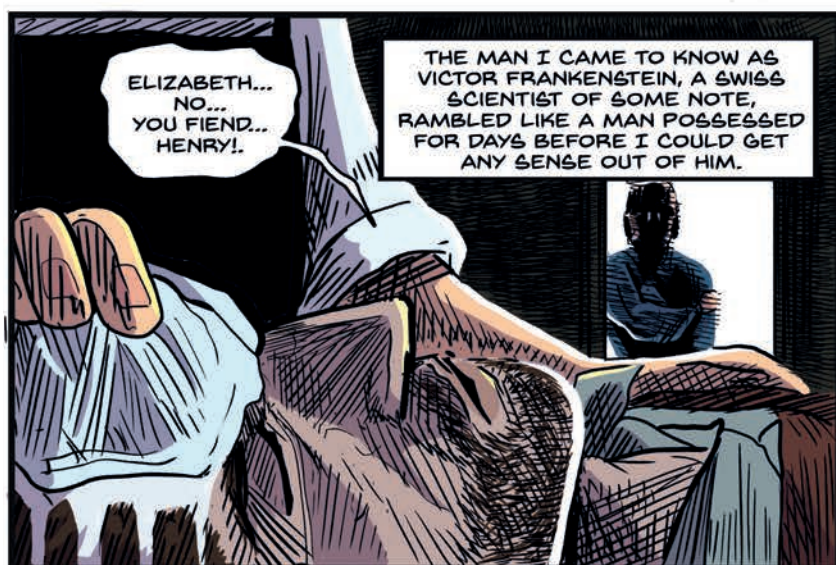
MY GUEST STAGGERED OUT OF THE FROZEN ARTIC WILDERNESS ON THE THIRD DAY OF MY SHIP'S ICY ENTRAPMENT.



AHOY THERE!

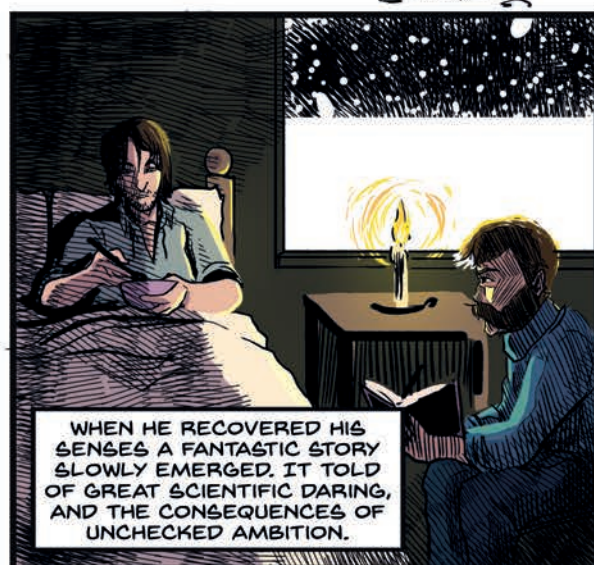
AT FIRST MY MEN THOUGHT THEY HAD SPOTTED NOT A MAN BUT A BEAR OF THE TYPE FAMILIAR TO THE REGION.

HE WAS HALF DEAD WHEN THEY BROUGHT HIM TO ME.

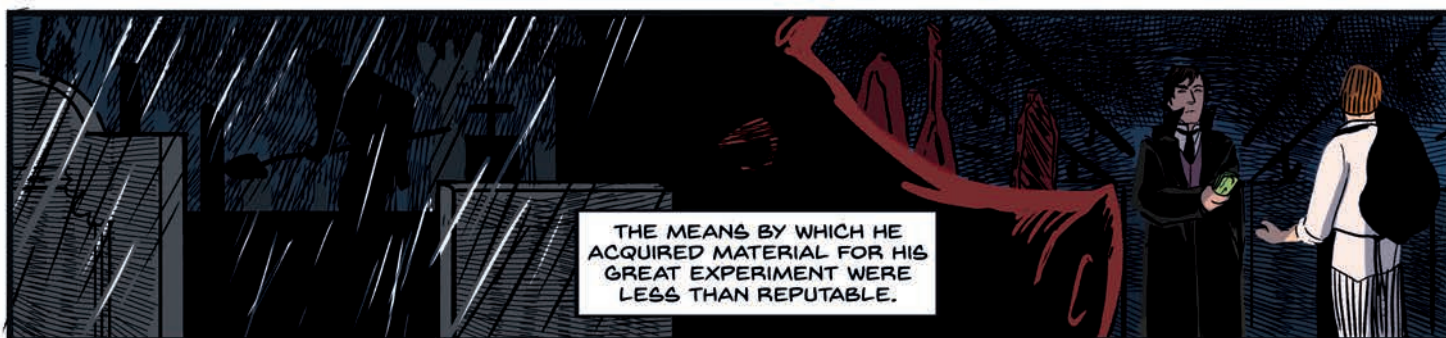


ELIZABETH... NO... YOU FIEND... HENRY!...

THE MAN I CAME TO KNOW AS VICTOR FRANKENSTEIN, A SWISS SCIENTIST OF SOME NOTE, RAMBLED LIKE A MAN POSSESSED FOR DAYS BEFORE I COULD GET ANY SENSE OUT OF HIM.

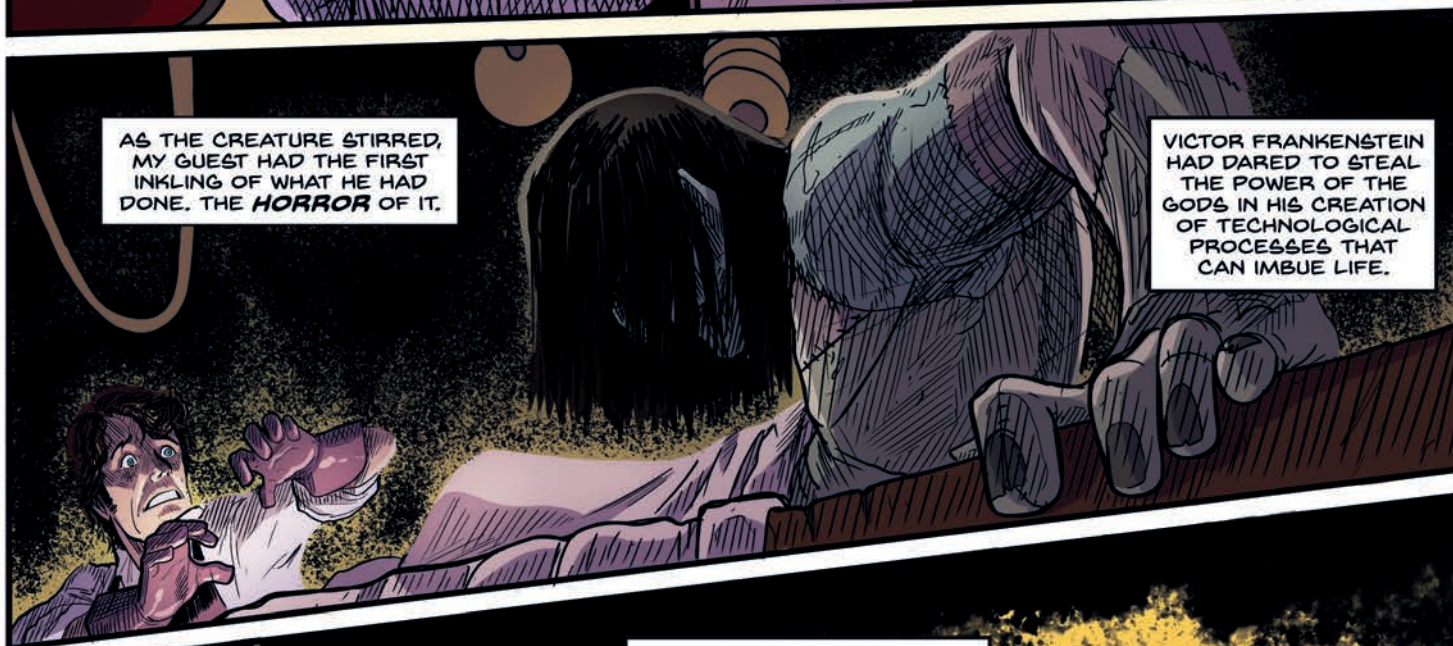


WHEN HE RECOVERED HIS SENSES A FANTASTIC STORY SLOWLY EMERGED. IT TOLD OF GREAT SCIENTIFIC DARING, AND THE CONSEQUENCES OF UNCHECKED AMBITION.



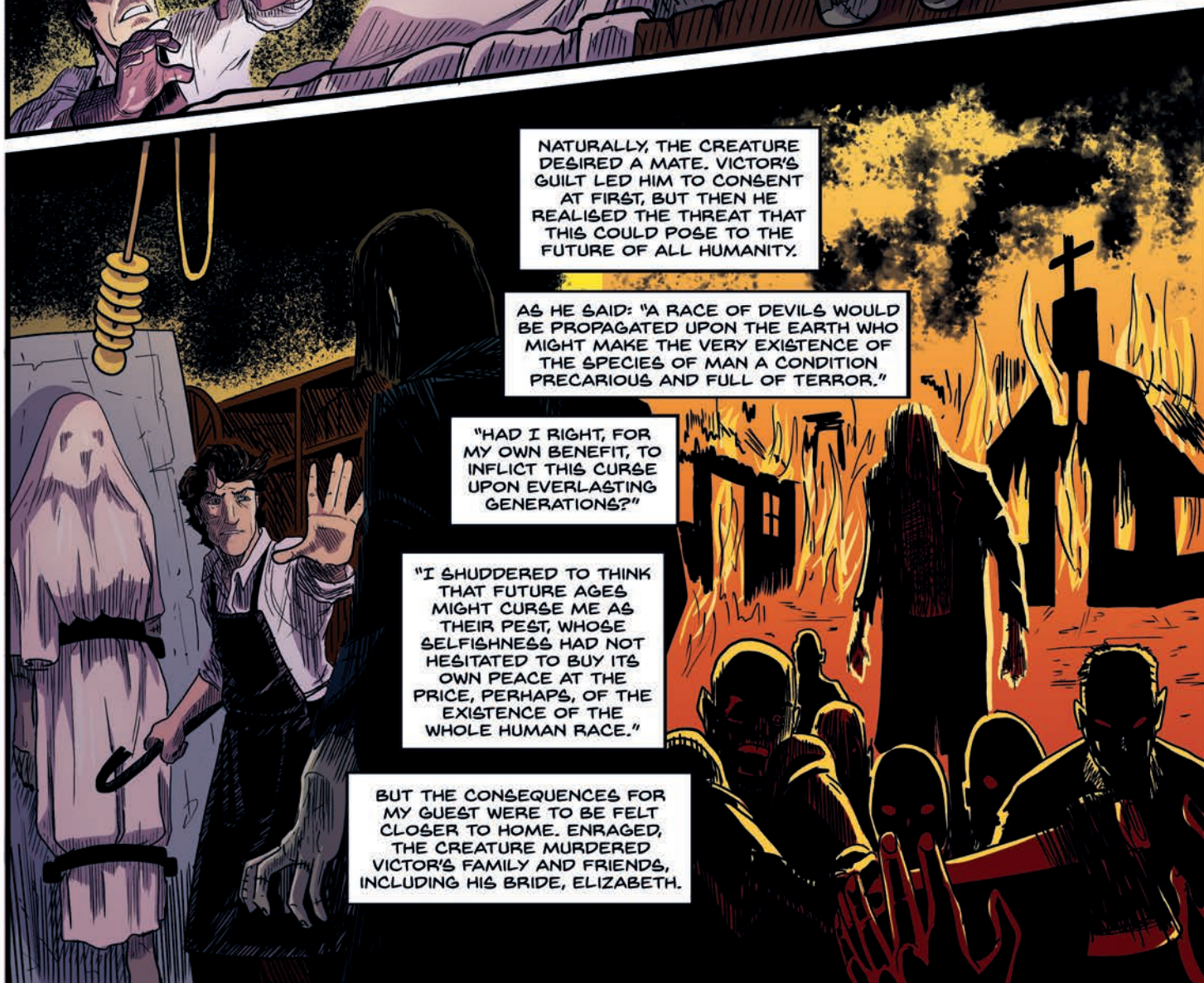


AND THEN THE
PROMETHEAN SPARK
IGNITED A FLAME WITHIN
THE MIGHTY BODY.



AS THE CREATURE STIRRED,
MY GUEST HAD THE FIRST
INKLING OF WHAT HE HAD
DONE. THE **HORROR** OF IT.

VICTOR FRANKENSTEIN
HAD DARED TO STEAL
THE POWER OF THE
GODS IN HIS CREATION
OF TECHNOLOGICAL
PROCESSES THAT
CAN IMBUE LIFE.



NATURALLY, THE CREATURE
DESIRED A MATE. VICTOR'S
GUILT LED HIM TO CONSENT
AT FIRST, BUT THEN HE
REALISED THE THREAT THAT
THIS COULD POSE TO THE
FUTURE OF ALL HUMANITY.

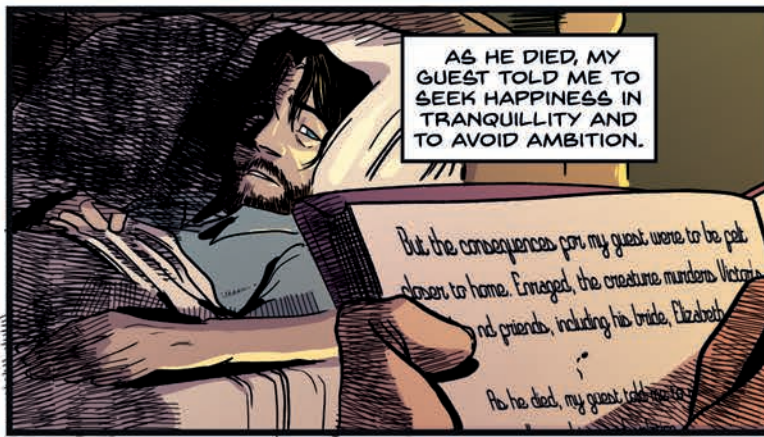
AS HE SAID: "A RACE OF DEVILS WOULD
BE PROPAGATED UPON THE EARTH WHO
MIGHT MAKE THE VERY EXISTENCE OF
THE SPECIES OF MAN A CONDITION
PRECARIOUS AND FULL OF TERROR."

"HAD I RIGHT, FOR
MY OWN BENEFIT, TO
INFLECT THIS CURSE
UPON EVERLASTING
GENERATIONS?"

"I SHUDDERED TO THINK
THAT FUTURE AGES
MIGHT CURSE ME AS
THEIR PEST, WHOSE
SELFISHNESS HAD NOT
HESITATED TO BUY ITS
OWN PEACE AT THE
PRICE, PERHAPS, OF THE
EXISTENCE OF THE
WHOLE HUMAN RACE."

BUT THE CONSEQUENCES FOR
MY GUEST WERE TO BE FELT
CLOSER TO HOME. ENRAGED,
THE CREATURE MURDERED
VICTOR'S FAMILY AND FRIENDS,
INCLUDING HIS BRIDE, ELIZABETH.





AS HE DIED, MY GUEST TOLD ME TO SEEK HAPPINESS IN TRANQUILLITY AND TO AVOID AMBITION.

But the consequences for my guest were to be felt closer to home. Enraged, the creature murders Victor and friends, including his bride, Elizabeth. As he died, my guest told me to seek happiness in tranquility and to avoid ambition.



AND THEN THE VILE SUBJECT OF MY GUEST'S NARRATIVE APPEARED.



HE IS DEAD WHO CALLED ME INTO BEING. FAREWELL FRANKENSTEIN.

HE WAS NOTHING LIKE I IMAGINED.



I WISH THINGS HAD BEEN DIFFERENT.



FREED FROM THE ICE I TURNED MY SHIP SOUTH, TO THE GREAT RELIEF OF MY CREW. MY ONLY AMBITION NOW IS TO COMMIT THESE STRANGE EVENTS TO PAPER.

TO MY KNOWLEDGE THE CREATURE WAS NEVER HEARD OF AGAIN.





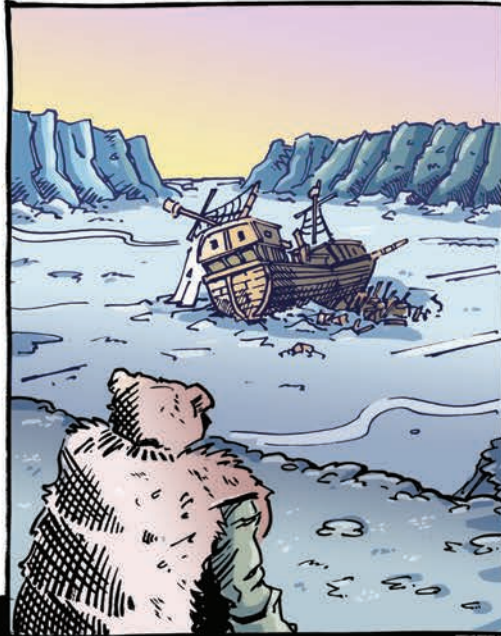
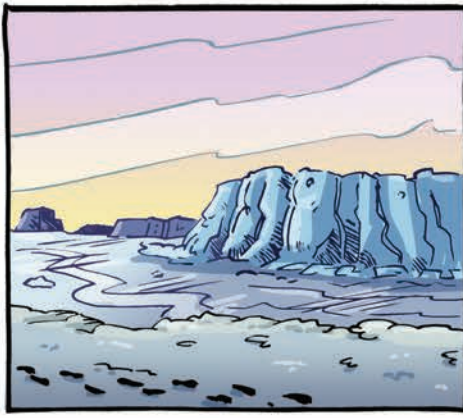
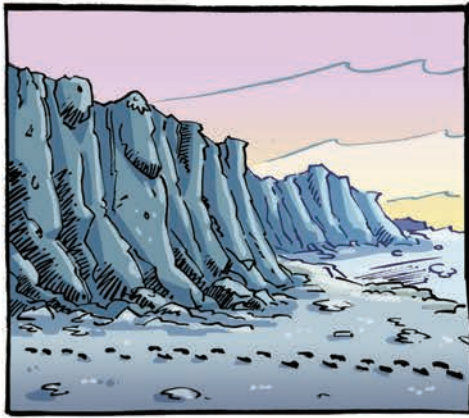
FRANKENSTEIN RETURNS

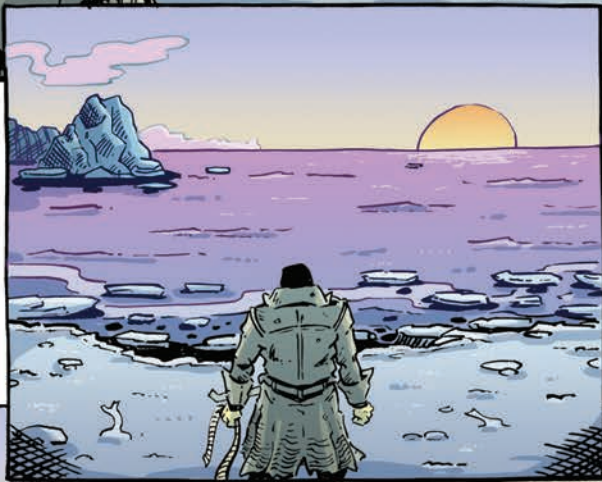
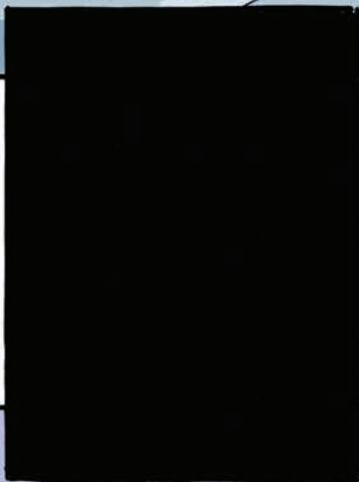
SCRIPT: CHRIS MURRAY
ART: NORRIE MILLAR
LETTERING: DAMON HERD



I SHALL
NOT DIE.

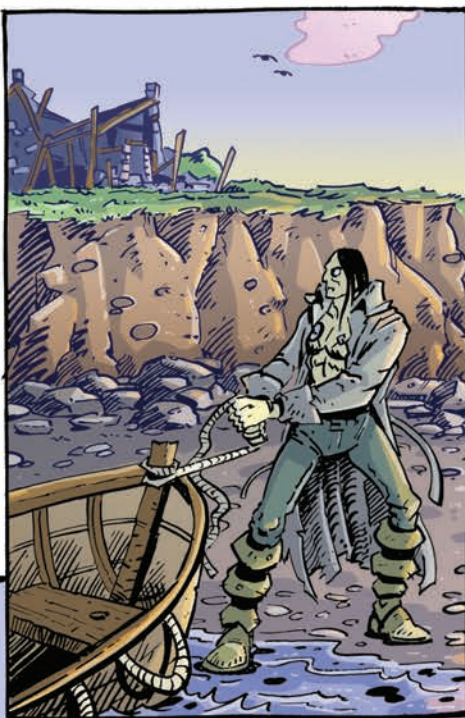








SCOTLAND, THE ORKNEY ISLANDS



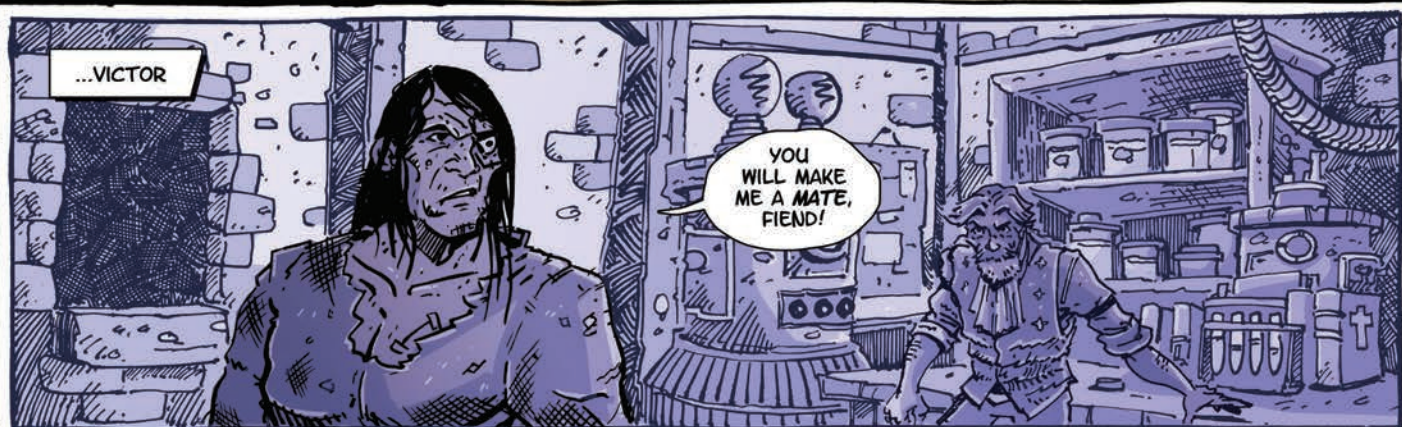
MY MATE. HE MADE HER HERE.
WOULD *SHE* HAVE LOVED ME?

NOW SHE IS DEAD,
BEFORE SHE EVER HAD
A CHANCE TO LIVE.

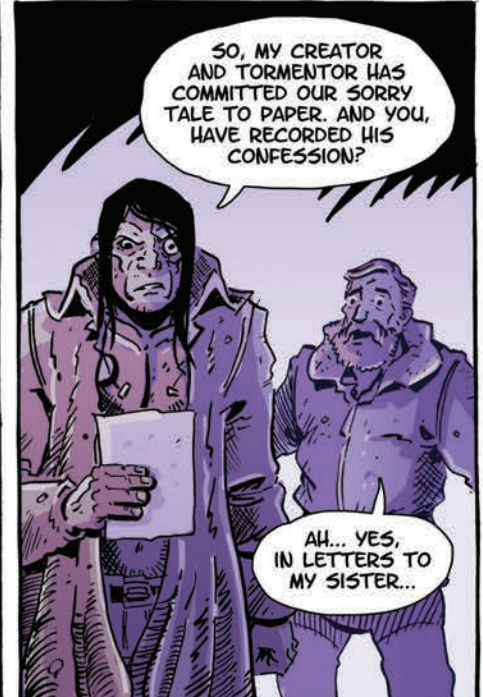
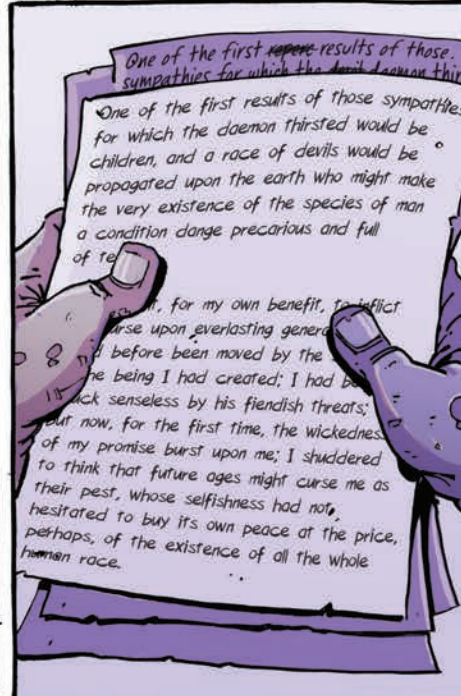


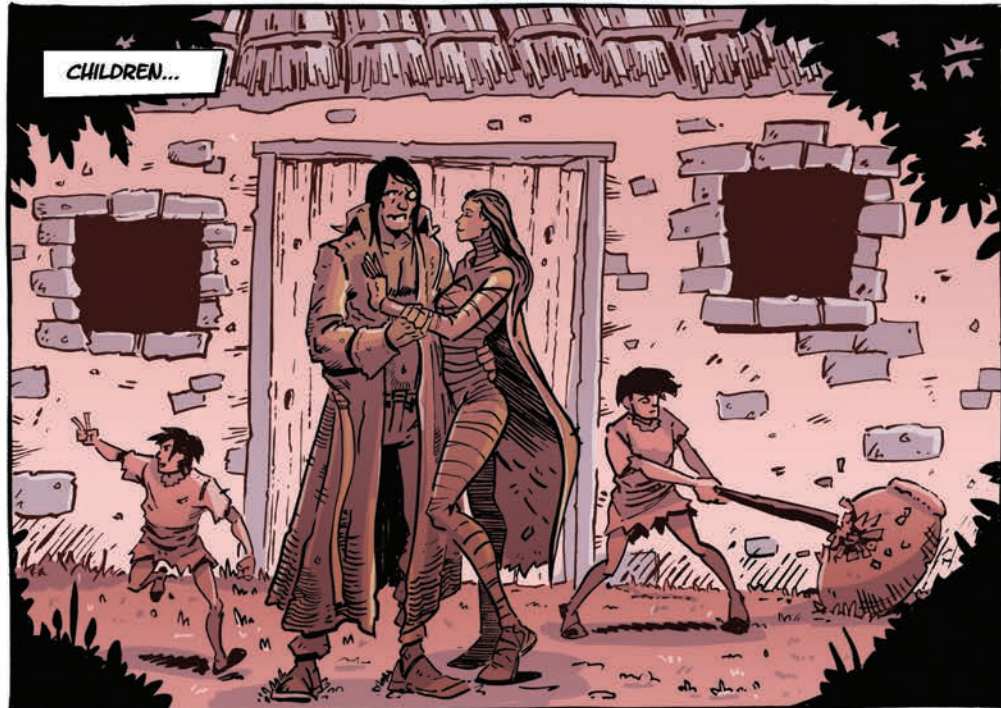
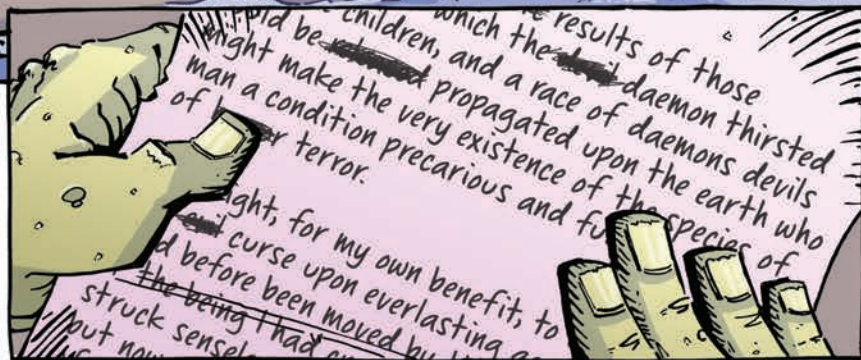
DEAD, BY HIS HAND...

...VICTOR

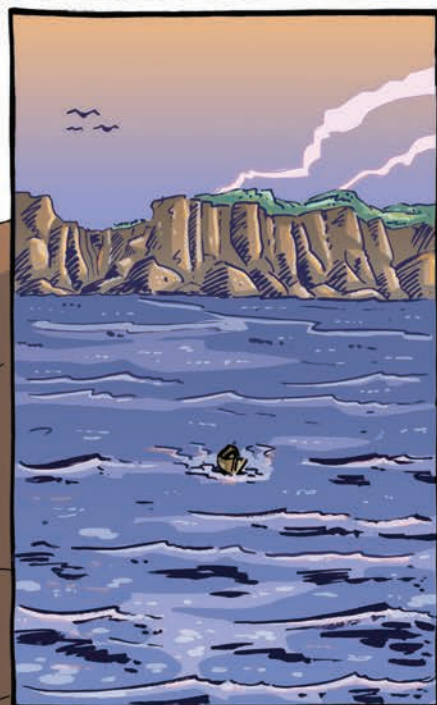
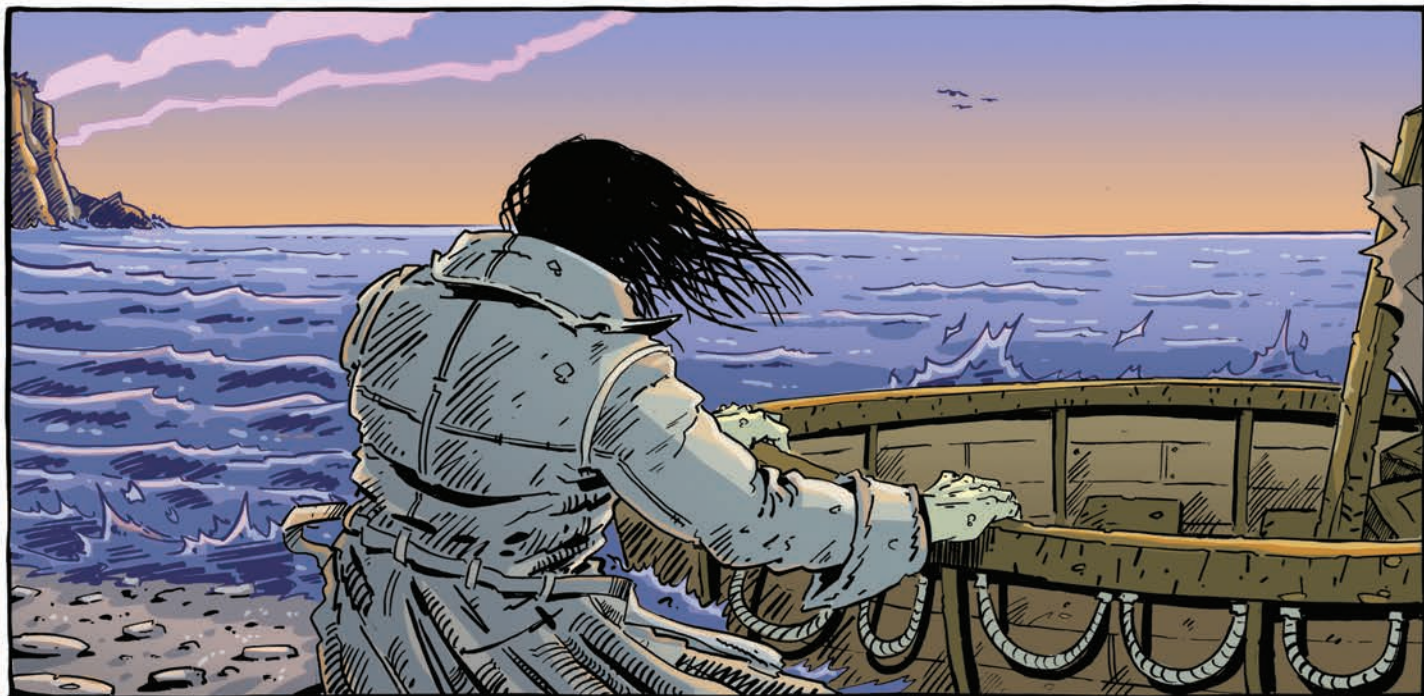


YOU
WILL MAKE
ME A MATE,
FIEND!

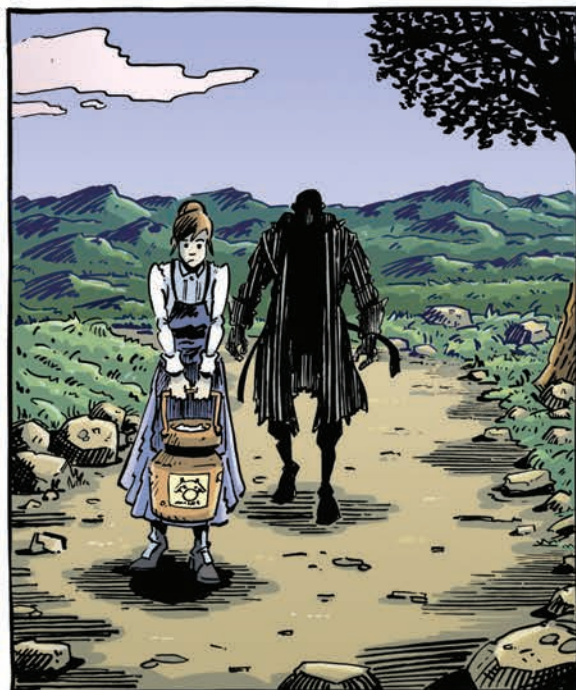
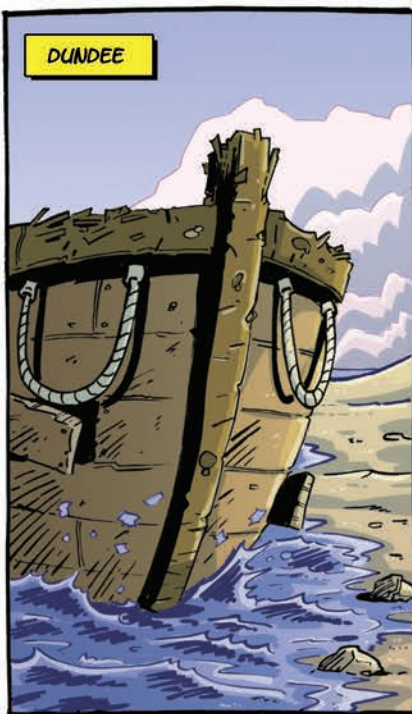




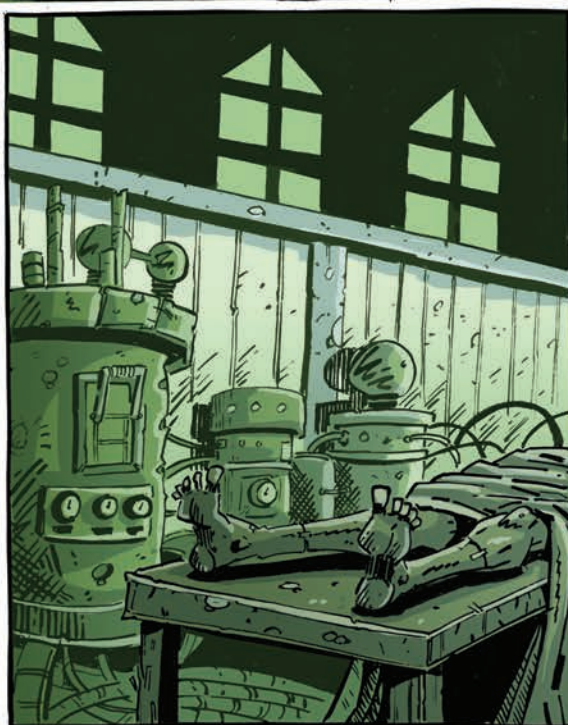




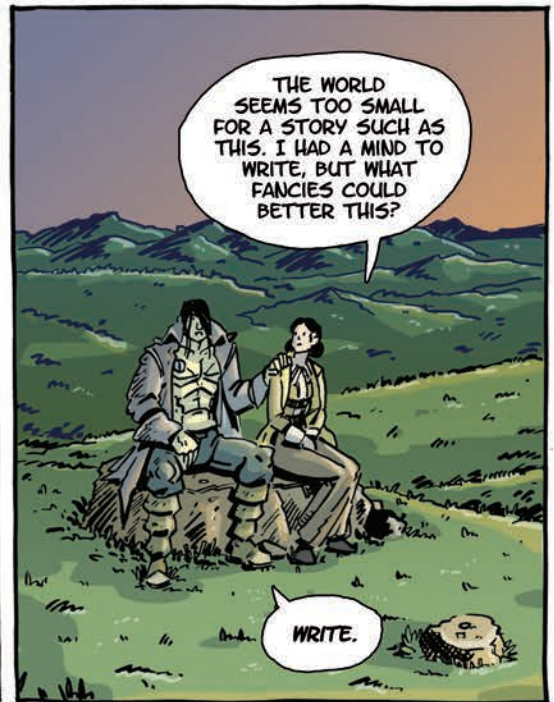
DUNDEE

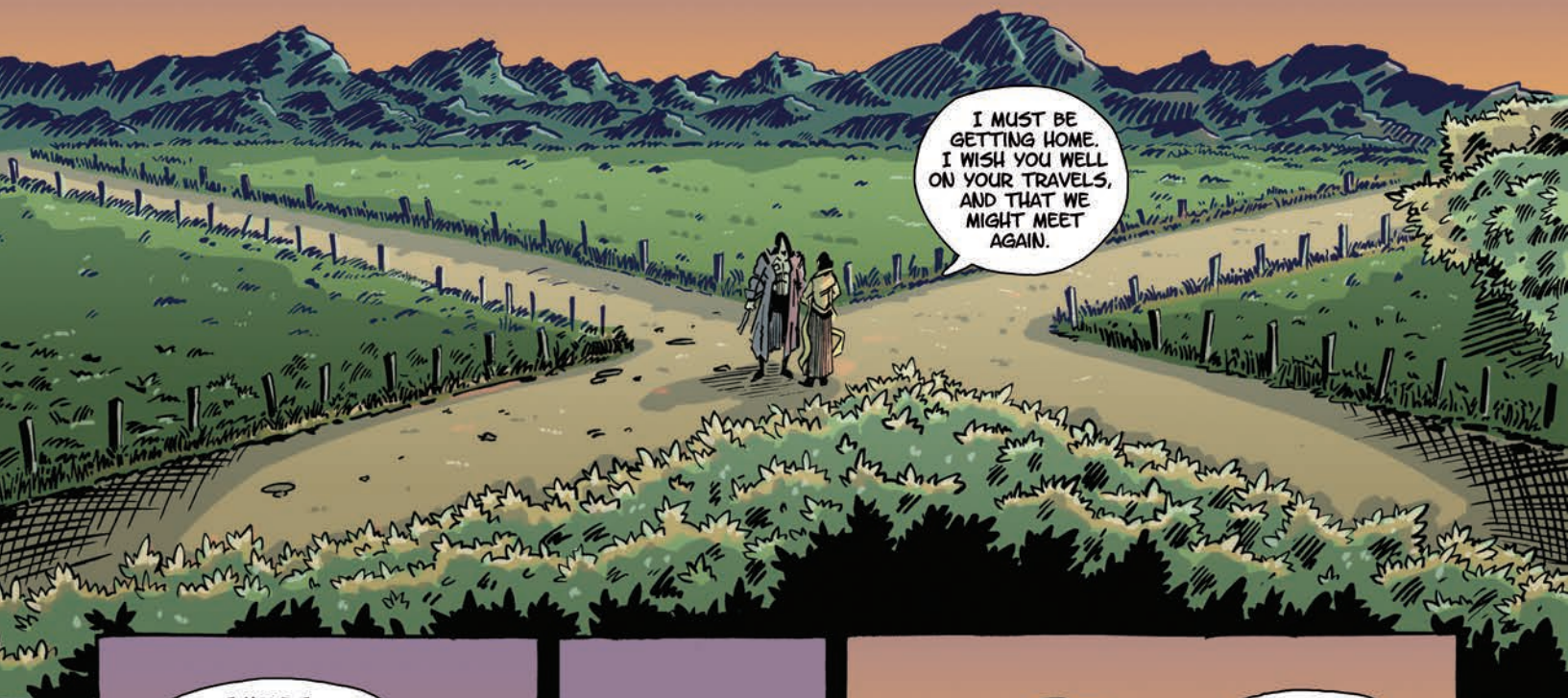












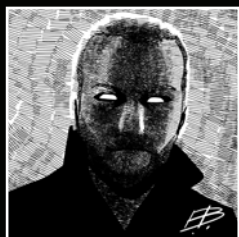
WHEN I LOOKED AROUND I SAW AND HEARD OF NONE LIKE ME. WAS I, THEN, A MONSTER?







CONTRIBUTOR BIOS



Elliot Balson graduated from Animation at Dundee's Duncan of Jordanstone College of Art and Design in 2015, and then from the Comics Studies Masters at the University of Dundee in 2016. He freelances and writes in third-person because it seems more official.



Damon Herd is the Coordinator of Dundee Comics Creative Space. He is an artist and comics maker with a PhD in autobiographical comics. He is the founder and organiser of DeeCAP, a comics performance event based in Dundee. www.damonherd.com



Rebecca Horner is a cartoonist and colourist. She is Workshop Lead at Dundee Comics Creative Space, and has done production on many books, including this one. www.rebeccahorner.com



Ashling Larkin is a Dundee-based freelance comic artist and illustrator. In 2017 she completed her autobiographical comic *Fundee* and now she is currently working on her ongoing webcomic *The Enchanted Book*. www.ashlingdraws.com



Norrie Millar is a Scottish comics artist based in Dundee. He self-publishes his own work and is also a freelance illustrator, providing work for numerous companies and publishers. www.behance.net/norriemillar
Illustration by Faye Stacey.



Chris Murray is Chair of Comics Studies at the School of Humanities, University of Dundee and he leads the MLitt in Comics Studies and Graphic Novels course. He is director of the Scottish Centre for Comics Studies (SCCS) and Dundee Comics Creative Space, co-editor of *Studies in Comics* (Intellect) and *UniVerse Comics*, and has produced several public information comics for research and engagement purposes. *Illustration by Claire Roe.*



Phillip Vaughan is a Senior Lecturer and the Course Director for the MSc in Animation & VFX and the MDes in Comics & Graphic Novels programmes at the University of Dundee. He is also the coordinator of the Level 3 Comic Art & Graphic Novels module at Duncan of Jordanstone College of Art & Design. He is art director at Dundee Comics Creative Space and the Scottish Centre for Comics Studies, and is co-editor of *UniVerse* publications.



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